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ABSTRACT

A study examined the effects of aesthetic, efferent, and aesthetic/efferent teaching approaches on 38 English secondary preservice teachers' responses to literature. Three classes received intensive instruction on L. M. Rosenblatt's concept of aesthetic and efferent stances through one semester. However, one class was introduced and responded to four works of Black literature aesthetically, one class responded efferently, and one class responded aesthetically/efferently. Subjects were involved in either written or oral activities and rated the stories to indicate their preference. Qualitative investigations of oral and written responses revealed differences in the nature of responses. Analysis of the effect of instructional approach on story rating revealed a significant interaction between teaching approach and text. (A figure of data is included; lists of aesthetic, efferent, and aesthetic/efferent probes for "Roll of Thunder, Hear My Cry" are attached.) (Contains 12 references and a list of the literature cited--4 items.) (Author/RS)

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A Study of Diverse Teaching Approaches to Literature

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Abstract

The purpose of this study was to examine the effects of aesthetic, efferent, and aesthetic/efferent teaching approaches on English secondary preservice teachers' responses to literature. Three classes received intensive instruction on Rosenblatt's concept of aesthetic and efferent stances throughout one semester. However, one class was introduced and responded to four works of Black literature aesthetically, one class responded efferently, and one class responded aesthetically/efferently. Subjects were involved in either written or oral activities and rated the stories to indicate their preference. Qualitative investigations of oral and written responses revealed differences in the nature of responses. Analysis of the effect of instructional approach on story rating revealed a significant interaction between teaching approach and text.

Probst (1991) contends that the notion of the literary experience as more than acquiring information is a notion to which both teachers and schools will have to respond. He supports the belief with the fact that literature has endured in the curriculum because literature "touches the individual and shapes his/her vision of human possibilities..." (p. 662). Yet the teaching of English over the years reflects a conflict between the continuing emphasis on specific knowledge of content and the humanistic goals of literature teaching (Applebee, 1974). This conflict has its basis in competing theoretical positions of two general orientations: the new criticism orientation and the reader response orientation. Rosenblatt (1991) believes that educationally, the division is between text-oriented theories and reader-oriented and reader-plus-text oriented theories. Probst (1991) suggests that teachers who work with the notion of literature instruction which respects the individual responses of readers will be working in a tradition that discourages such efforts and places emphasis on correctness, gathering information, and measuring learning. Research is therefore needed that focuses on the effects, and the effectiveness, of various instructional approaches in literature classrooms.

Rosenblatt (1978, 1985, 1990) describes two stances readers can take while reading literary works: the aesthetic stance and the efferent stance. The aesthetic stance allows for personal associations, feelings, and ideas to be lived through during the reading; the efferent stance calls for the gathering of information about the text, that is, treating the text as a body of information. Rosenblatt (1978, 1983, 1986) contends that although the appropriate stance when reading literature is the aesthetic stance, most literature in schools is taught from an efferent approach. Because the influence of how preservice teachers have themselves been taught in their college classes is great, those preparing to teach English language arts especially need to be trained in approaches that are appropriate for working in school settings and in multicultural classrooms, a context much different from the university setting.

Although reader-response literature has stressed the aesthetic stance as important, only limited studies have examined the effects of aesthetic and efferent teaching approaches on student responses. Many and Wiseman (in press) found that teaching approach affected the stance third-grade students took in free written responses to picture books. Aesthetic teaching stances resulted in students becoming involved in the literary event, becoming more emotionally and visually involved in the story, and entertaining similarities between characters and real people. In a study examining the

effects of aesthetic and efferent teaching approaches on elementary preservice teachers' response to literature, Many and Wiseman (1992) found a significant main effect for text and a significant interaction between teaching approach and text. Qualitative investigations of oral and written responses revealed differences in the nature of responses as well as a preference of treatment approaches. Those who were prompted aesthetically stayed aesthetic during oral and written responses. The efferent approach resulted in a more detached literary experience, with students holding back opinions regarding story events.

The purpose of this study was to examine the effects of aesthetic, efferent and aesthetic/efferent teaching approaches on English secondary preservice teachers. Specifically, the following questions were addressed:

1) How do responses differ when the approach to literature focuses on a concentration on the story experience only, on analysis only, and on both story experience/analysis?
2) What are the effects of the instructional approaches on secondary preservice teachers' ratings of literary works?

Methodology

Subjects consisted of 38 undergraduate secondary English majors enrolled in three classes of an English methods course. Each of the classes received intensive instruction on Rosenblatt's concept of aesthetic and efferent stances throughout one semester. However, one class was introduced and responded to four works of Black literature aesthetically, one class efferently, and one class aesthetically/efferently. The literature chosen for this study included "The Mountain" by Martin Hamer, "The Death of Tommy Grimes" by R. Meaddough, "Two's Enough of a Crowd" by Kristin Hunter, and Roll of Thunder, Hear My Cry, by Mildred Taylor. Only students present for all four treatment episodes as well as the final data collection were included in the study, resulting in 7 subjects in the aesthetic group, 10 subjects in the efferent group, and 13 subjects in the aesthetic/efferent group.

Procedure

Throughout the semester all students received intensive instruction relating to Rosenblatt's concepts of aesthetic and efferent stances. The content of each of the classes was similar except for the teaching approaches which were modeled with the works

listed earlier. The aesthetic class had activities focusing on the associations, emotions and images evoked while reading, with encouragement to identify with the story characters and to identify personally powerful episodes; the efferent class had activities focusing on analyzing literary elements; and the aesthetic/efferent class had activities focusing both on the association, emotions and images evoked while reading and on analyzing literary elements. Students were asked to rate the selections read and to explain their ratings.

The procedure followed for "The Mountain" included distribution of copies of the short story to each student in class. Students were provided with response sheets. For the aesthetic group, students were asked to give an emotional response to the story, consider the associations evoked by the story, identify the image or feature which attracted their attention, and to explain why the image or feature attracted attention. For the efferent group students were asked to respond to the development of characters, description of settings, selected story incident, and relationship of ending of story to title of story. For the aesthetic/efferent group, students were asked to give an emotional response to the story and reflect how the author's portrayal of characters or story incidents influenced their response and to reflect what feature attracted their attention and how the author's technique drew them to that feature.

The researcher orally read the short story "The Death of Tommy Grimes" to each class and then divided the class into small groups for discussion purposes and for group recordings. The small aesthetic groups were asked to share the thoughts, feelings, and associations which emerged as they experienced the story and to choose the portion of the story they felt was the most powerful and why. A member of each group served as the recorder to the group reactions. The small efferent groups were asked to share their analysis of characterization, setting, plot, and theme and to have a member serve as the recorder to the group reactions to these elements. The small aesthetic/efferent groups were asked to share their thoughts, feelings, associations and most powerful portion of the story and to relate characterization, setting, plot, and theme to the title of the story. A member of each group served as the recorder to the group reactions.

A whole class discussion followed the researcher's oral reading of "Two's Enough of a Crowd" with discussions in aesthetic, efferent, and aesthetic/efferent classrooms similarly structured. The aesthetic group was asked how the story made them feel and why they felt that way, what similar experiences they might have had, what caught their attention and why, and any other feelings they had about the story. The efferent

group was asked to characterize the main characters and how the author brought them to that characterization, whether or not the author's portrayal of the characters seemed realistic and why, and the theme of the story. The aesthetic/efferent group was asked questions related not only to their feelings but how the author brought them to their feelings about various aspects of the story. Each of the group responses was tape recorded.

Students were asked to read Roll of Thunder, Hear My Cry independently and to respond in periodic journal entries throughout the semester. The aesthetic class produced entries in response to probes that asked them to place themselves in the characters shoes, to make predictions, and to describe how they visualized events and story characters. The efferent class produced entries in response to probes which were based on literary elements. The aesthetic/efferent class produced entries in response to probes which were based both on involvement in the story and on literary elements. The exact probes that guided the written responses are found in the appendix.

Data Analysis

Qualitative analysis of the responses to the books discussed orally consisted of a comparative description of differences in the oral discussions. Written responses of the other works were compared by analyzing differences in the way that students discussed characters and specific events in the selections. Students were asked to rate each story and to explain their rating (l-low, 5-high). A repeated measures analysis of variance (ANOVA) was used to analyze the effects of teaching approach and text on students' rating of individual stories.

Results and Discussion

Effect of Instructional Approach on Student Responses

Text A: "The Mountain" by Martin Hamer. The story takes place in the summer of 1943, with two Black young men in Harlem graduating from elementary school. The narrator does not attend graduation since he lacks the required blue suit, although his mother tells him "a new suit isn't going to change you as far as the white man is concerned..." In August the narrator and his friend Charlie decide to visit Columbia University and the worlds of Harlem and the university area are sharply contrasted. The

boys spend their last bit of change for the subway home. On the train, a woman notices that her purse is open and accuses the two young men of stealing her wallet. However, she soon finds the wallet in her purse. Later in commenting on their trip, Charlie states that if they had been dressed up, the woman would not have thought they had robbed her. The narrator counters with the statement, "Yes she would have, too. It wouldn't have made any difference."

Although the probes used for written responses to the story were designed to reflect either an aesthetic stance, an efferent stance, or an aesthetic/efferent stance, a comparative analysis made of responses to similar aspects of characterization, description, and specific incidents provides insights into the effects the probes had on written responses.

Characterization: Students in the aesthetic group reflected rather strong feelings regarding the young men and their treatment. For example, Heather wrote, "This story makes me feel angry and frustrated. Sometimes I even feel ashamed to be of the same race as the people who act that way towards blacks. I knew I had to answer questions about the story, so I kind of read it looking for something. I didn't really feel any associations evoked other than my emotional response." Erik's response was particularly typical of much of the students' feelings. He wrote, "I feel saddened that a young Black boy came to realize that because of his racial background, assumptions and prejudices will be made towards him for the rest of his life no matter what his appearance. It seems like that realization would be the most bitter pill to swallow."

In contrast, the written comments of the efferent group reflect a detachment from the young men and their treatment. Sallyann stated that "Martin Hamer uses both dialogue and conversationalism of the speaker to develop his two main characters. The experiences of the boys, as discussed, helps the reader develop the characters in his or her mind." Gwenean wrote, "In this story the author's character changes and gains an understanding. He understands what it is to be poor and black. His character can be seen as round as where Charlie's character would be flat. The author understands the episode on the subway and Charlie doesn't." Sharon continues the view of the text as an object when she writes, "The author develops the speaker through his thoughts and outlooks on the events that happen around him. Charlie is developed through the action with the speaker and through his eyes."

It appears that the efferent group was quite comfortable in analyzing character development while the aesthetic group was clearly involved in the story

experience. At the same time, however, some in the aesthetic group appeared uncertain if their responses were "adequate" as evidenced by the earlier student comment, "I knew I had to answer questions about the story, so I kind of read it looking for something" and Kimberly's comment, "I see many of these themes echoed in literature by minority authors."

It appears that the aesthetic/efferent group reacted to literary elements through story experience. For example, Terri stated. "I feel sorry for the boys-their innocence in both childhood and the alleged theft are ignored simply because they are black. The author's use of descriptive language and dialogue influenced my response." Stacey wrote, "I feel sad that those children had to learn such hard lessons so early in life. I also feel that in the forty-six years since that story was written its sad that some people still treat black people that way. The scene on the train was the best at showing this prejudice. Charlie's wetting himself and then not realizing the depth of the people's mistrust was what made me hurt for him." Sue indicated that "This story makes me feel sorry for the little boys. The manner in which the author tells about the little boy not being able to go to his school graduation and about how he was accused of stealing the lady's wallet was effective in evoking sympathy." Leslie said, "My heart sunk because I knew the lady would probably accuse the boys for taking something. I was ashamed and upset to have to admit to the truth of what the person's mother said: Clothes don't matter to some people; they only see skin deep. The mention of the lady searching in her already opened purse foreshadowed a conflict. The author used this situation as the initiation of the boy to his mama's words." In contrast to the efferent group, the aesthetic/efferent group appeared open to the story as human experience while recognizing how the author affected their feelings. The efferent group, however, appeared to evaluate the author's ability to characterize two young Black boys and their development.

Description: Students in the aesthetic group were caught up in different descriptive passages in the story. Several were captured by the description of the two boys holding hands on the subway and sweating in front of the woman accusing them of taking her wallet. In this regard, one student wrote: "I could see the boys and almost feel their fear. I could see the look of terror and disbelief on their faces" and then added a personal view that "They shouldn't be considered guilty immediately because of their color and dress." Others felt the power of the contrast of Harlem and the university area. "[I was attracted by] the lions at the university and the fantasies the boys minds came up with..." Yet another student was caught up by the idea that the boy and Charlie

had about the power of a suit. She wrote, "This attracted my attention because I felt (and sometimes feel) that I can change someone's opinion of me because of all of the things I have. It is possible for me to cover up flaws in myself by simply buying more things but because of the prejudices of some people no matter how much minorities accomplish they will never be above suspicion..."

The efferent group, on the other hand, had different responses to the contrast of Harlem and the university area. In analyzing the author's description of these contrasting areas, several students quoted the same words from the story to support their responses: Harlem viewed as "bunched up" spilling "black lava" while Columbia University is majestic, "Taj Mahal," "Sphinx," and "Parthenon." In her response, Sharon wrote, "It seems to be a contrast similar to heaven and hell. The description of the people as black lava then the white, glistening university. Coarse and sleek are two images that appear, and also the image of the rough rocky terrain at the base of a sheer treeless mountain top." Tonia seemed to express the groups response when she wrote, "This contrast was to show the dismal, morbid poverty of Harlem as opposed to the fantasy world, almost utopian type atmosphere of the university."

The objective approach the efferent group took regarding description is in sharp contrast to the subjective approach taken by Eric in the aesthetic group when he wrote of the description of Columbia University, "I've always had an awe for fantastic architecture and for the concept, the image of the university and these two things put together agrees with feelings I had when I visited A&M [University] as a high school student."

The responses of the aesthetic/efferent group seemed to reflect empathy with the characters through the author's use of descriptive passages. The image that Molly was drawn to "was a sad little boy sitting at home while his classmates graduated from elementary school. He feels like he has to lie to Charlie (about being sick) to cover the fact that he was not able to get a new blue suit. There is a contrast between Charlie (all dressed up in his new blue suit) and himself-who has on his old clothes (not hiding or trying to 'make better' who he is by hiding the color of his skin)." Leslie was reminded of "the outright prejudice of color by some people, especially the woman. The image of panic by the boys and Charlie's visible reaction. These two innocent boys were scared. And what could they possibly do to defend themselves, except to be searched? The author used simple language to leave the reader with a soul searching question: what would I do in her situation?" Shannon wrote, "The image of the boys standing in front of

the law library attracted my attention. The author created a strong image in my mind by comparing the library to the Taj Mahal, the Parthenon, and the Sphinx of Egypt. By using these well known structures the author was able to convey the comparative smallness that the boys must have felt."

Specific incidents: Students in the aesthetic group were attracted by incidents to which they had personal responses. Lisa felt that the subway incident was "...sad and sweet. They clung to each other because they didn't have anyone else. They were scared of the world. They hung on to one another for protection." Heather was disturbed by the mother's refusal to get the narrator a new suit "because of her principles....The boy was not really old enough (at the time) or ready to understand the mother's protesting an idea. I don't think parents should use their children as a means of protest. Especially if the child does not understand the reasoning behind it." Joy saw the incident of the blue suit as a symbol of success, "...because I remembered that it was such a status symbol at one time, but the image of the outward appearance of all those boys in blue suits makes me think of robots portraying a fake role."

Almost without exception, students in the efferent group viewed the subway incident as a reinforcement of the narrator's mother's position that "a new suit isn't going to change you as far as the white man is concerned. To him you'll still be a little colored boy..." Sallyann wrote, "The story, beginning its main development of its theme with the mama's explanation of the white man's feelings is further developed with the subway incident. This scenario depicts the situation the mama was talking about. The 'little black boy' was, without question, accused of robbing the woman. It was 'guilt until proven innocent'." Jaime supported this view with "The subway incident shows the kind of prejudice that Mama was talking about in reference to the suit. It makes the boys and the reader realize that she is right..." Melissa wrote, "The subway incident is the point in the story when the author experiences what his mother had been trying to tell him. He learned about prejudice in this scene." And again when Gwenean wrote, "The author uses this incident to reinforce what the narrator's mother had said about the white people on a mountain. It didn't matter if the narrator got a new suit he'd still be black. It wouldn't change the way people saw him. The reason the woman accused the boys was because they were black. Because they happened to be on the subway they were accused."

When the aesthetic group makes references to literary elements, it appears that those references are in keeping with their personal experience with the

story. Joy wrote, "...In 1943, I believe that the 'blue suit' was the white man's symbol of success. Mama prefers for her son to keep his own identity than for him to conform to a symbol that he doesn't stand for. The story made me sad and even a little embarrassed because of the way the boy is treated. At such a young age, he already has set for himself his place in society and has accepted it. He feels defeated, and that makes me sad." Lisa wrote, "I associated the 2 little boys with happiness, innocence, sense of adventure, & hope. Narrator's mom/dad-associated them with working & defeat. The woman on the bus-associated her with prejudice, discrimination & injustice. The man on the mountain-associated him with false knowledge, hypocritical. It's sad those 2 boys were robbed of innocence." Louisa was struck by the image of the mountain. "It set up a social ladder, one in which the white man is on top looking down on the black man. The association is not one I look at favorably and would like to change."

Personal expressions were almost nonexistent in the written responses of the efferent group. The following responses by Melissa and by Tonia come the closest to a personal expression of the story: "As the author and Charlie are growing they reach understandings of others viewpoints/prejudices. The boys went on a great journey that day the summer of 1943 and reached a new point in their lives. They climbed their own mountain at Columbia University only to be brought back down to Harlem & reality again" and "I see the 'mountain' as being that obstacle any minority or certain groups of people must climb in order for people to realize the mistake of stereotyping."

The responses of the aesthetic/efferent group coupled personal expressions with the author's use of literary elements. Terri was affected by incidents throughout the entire story. She wrote, "The loss of innocence really attracted my attention. The author's use of simple, descriptive language made this piece easy to read. It leaves me feeling somewhat angry for the boys. The were forced to deal with advanced adult issues at about the age of eleven. In my opinion, that's <u>much</u> too young." Michelle wrote, "The image that attracted my attention was the boys standing on the porch calling to each other with the string and stones. I think this is a cute idea and Hamer not only describes the process but incorporates it into the story and the boys' personalities." Kylene was selective in her choice of incident by enlarging on one aspect of the story when she wrote, "I was interested in the fact that both boys grew up in homes with both parents. This is becoming more rare in today's society. However, the author uses this to demonstrate the need for strong parental guidance and support."

Text B: "The Death of Tommy Grimes" by R. J. Meaddough III. The story is set in Mississippi. Tommy is a young boy who is reluctant to learn to hunt because it entails killing something. Pa is embarrassed when other men brag about their boys when the men gather at the Hut to drink. Pa mentions that some of the men are going into the forest to get a buck and Tommy asks to go with him. Tommy is allowed to accompany Pa and in the forest he waits with his rifle for the appearance of the buck. Hearing a rustling in the bushes, Tommy aims and fires. Tommy fears he has killed his father, but Pa comes to the area and checks the bush in which Tommy shot. Pa comes back, proud that Tommy successfully hit right through the heart of his target. Later at the Hut, Pa tells the men that Tommy killed his first "nigger," the swamp buck that got away from the chain gang. The men hug Tommy and Pa orders a drink for "his man."

The aesthetic group, the efferent group, and the aesthetic/efferent group were divided into two smaller groups respectively and a recorder wrote down the oral responses given in each group. The aesthetic groups had similar thoughts, associations, and feelings. They thought Tommy seemed so innocent and therefore his reluctance to hunt and felt the father's ideas of "manhood" were not what they should be. They could associate with Tommy in the forest, with the closeness to earth and the recoil of the gun. Assuming that Tommy had shot his father, the aesthetic groups were shocked by the ending, thought it was the most powerful portion of the story, and were saddened that in the end Tommy succumbs to the pressure to conform to his society.

The efferent groups, however, discussed differing views of the main characters, seeing the father either as a bigot and Tommy as a victim of his father's bigotry or seeing the father as a flat character and Tommy as a young, dynamic character who changes by the end of the story. Each group concluded that the theme of the story was the death of innocence (childhood) as Tommy becomes like his father and the other men.

The aesthetic group was caught up in the emotions evoked by the story and felt it a story of betrayal. On the other hand, the efferent group became increasingly detached from the story when the groups had differing opinions about what they felt was a story intended to be purposely vague, leading the reader to believe the men are deer hunting when they are actually hunting a black man. Discussion centered on whether Tommy did not know he was hunting for a black man and thus both the reader and Tommy have the same experience, that is, a quiet realization, or whether Tommy knew he was hunting for a black man, but did it not because he wanted to but because he wanted to make his dad

proud and wanted to become a man.

The aesthetic/efferent groups, however, expressed anger and even confusion that the white men might have felt more compassion for an animal than for a Black man. They were angry at the death of the boy's innocence and of his childhood. They were troubled by the death of Tommy's youth, that the more you kill, the less feeling you have, and you begin to die. They viewed the author's use of setting as "cold" and the "hut" as something into which he "grows and matures" but in actuality as that environment within which one would not wish to be.

Text C: "Two's Enough of a Crowd" by Kristin Hunter. Two young Black people, Maurice and Amy, find each other at a Black friend's Christmas party. While the party involves soul dancing to soul music and eating soul food, Maurice and Amy discover each others distaste both for soul dancing to soul music and soul food--misfits in the Black culture. In this discovery, Amy has shown Maurice that being different is all right and that it doesn't matter, particularly since there were now two of them. All that is relevant is love.

The whole class discussion revealed that the aesthetic group in particular enjoyed this story. They expressed feelings of happiness and found the story amusing--"gives you good vibes inside, about a disabled girl who makes someone 'normal' realize that what he thought was important really isn't." They referred to their own feelings in high school when "you always feel you should be able to do what others do--have 'right' names." One student commented, "I never liked my name as a child--I learned to" and another commented, "Some of the kids in my high school who were different did not think anyone else was like them, but everyone has to fit into some group. No one needed to be alone like this guy was." Perhaps the reason this story was particularly enjoyed was summed up by the student who said, "The story related to what everyone has experienced."

The efferent group discussion centered less on story enjoyment and involvement and more on viewing the characters through a microscope. Several comments suggested that Maurice and Amy were actually atypical because deep down they were not fond of some aspect of their culture, thus alienated from their culture. Further comments suggested that the author depicted a very stereotypical view of black life so that when the reader sees Maurice and Amy they really stand out as different. The language used by Maurice and Amy was cited as another means the author used to reflect their difference

from their culture. Yet they considered the portrayal as realistic because the story reflected the doubts that typical adolescents go through. It was further felt that Maurice's reactions and thoughts to Amy were portrayed well--"that's the way people are." Discussion on the theme centered on "You don't always have to fit in to be happy," "Individual differences are valuable," and "When you have one other person to join you and your ideas, you have a crowd." Disagreement arose regarding whether or not the story contained irony. Some suggested that it was ironic that Maurice and Amy were of a minority and yet did not fit in while others suggested that it was not ironic because others feel that way, regardless of race.

While the aesthetic group reflected close feelings with the story experience, a few comments from students in the efferent group also reflected some feeling with the story experience, but always as an aside. As one student commented, "Some of us like reading Green Mansions and so on just like Amy did." Another commenting on whether or not the story contained irony stated, "When you become a freshman in college, you feel you may not fit in." Yet these comments appeared to be given as support to a stand related to literary elements as opposed to the story experience.

The aesthetic/efferent group, like the aesthetic group, felt "warm fuzzies" from the story "because its sweet." They noted that the author's use of language "lets you inside the character's mind." The group felt that everyone has "secrets" and that therefore the characters were portrayed realistically; however, they did note that the characters seemed mature for high school students. This was attributed to the fact that Amy spent four years in a hospital and that it was she who brought out things in Maurice that he originally did not value. Generally, they felt warm inside because Maurice had felt alone but then found someone like himself.

Text D: Roll of Thunder, Hear My Cry by Mildred Taylor. This is the story of Cassie Logan whose family is determined not to surrender their independence or humanity simply because they are Black. Although Cassie has grown up protected and unaware that white people might consider her inferior or force her to be untrue to herself, the events that happen over a period of a year turn her world upside down.

The aesthetic probes for journal entries were designed to have the students experience the story. Aesthetic responses overwhelmingly reflected the students' story experience. Throughout the entries one finds personal references and memories tied to story parts. Lisa wrote, "Something that I kind of experienced came to my memory

while I was reading this chapter. It's really nothing like what happened in this chapter, but it's still unfair. When I was in high school, I played on the volleyball team. We had these hideous uniforms. They must have been at least 10 years old. They were really disgusting. Anyway, the school would never buy new ones for us, but now the football team was a different story. They got new uniforms and helmets every 2 years. Now, to me, that's unfair. And our football team wasn't even good. The volleyball team had a better record." In commenting on character traits, Lisa wrote, "I feel that probably Stacey has character traits that are similar to mine....Stacey seems the closest to me.--Maybe because I am the oldest in the family like he is & I kind of have to watch out for others."

Kimberly wrote, "When reading the passage about the chart in Cassie's book I recalled my school years. I remembered charts similar to this in my books without the section 'race of student.' I remember how much I hated to be on the last line of one of those, and I can only imagine how it would feel if it was because of my race." In identifying with various characters, Erik wrote, "...I guess Cassie might be like me in that she sees no difference in races and that no race is better than the other. I also have a naiveness about some things that go on in my life and it sometimes takes another person to help me understand just what is going on."

Louisa, too, identified with Cassie as she wrote, "We both seem to be upset by similar things. I am always questioning why things are done a certain way as she does. I, too, am usually not happy with the answer 'because that is just they way it is done.' We both try to make the best out of a bad situation and enjoy helping others." Joy, on the other hand, identified with Mama: "She tries to do what's best for her children, but she makes mistakes because of her overprotective nature. Although she wants them to stand up for what is right, she is sometimes willing to accept what is rather than see her children hurt. She's a worrier, and she tries to hold her family together. I see many of the same qualities in me." Joy also reminisced about past times in her life when she wrote, "Some of the instances remind me of my own high school experiences. For example, I've been affected by teachers who are too busy to deal with injustices, just as Miss Crocker is insensitive to Cassie. Instead, Miss Crocker accepts the unfairness of the books' condition."

Efferent responses were consistently in keeping with an analysis of literary elements. For example, Molly comments that "the language in the text enhances the book and the story ...[and] gives the reader a more realistic look at the times and brings the

reader into the lives of the characters in the story." Melissa believes that "Mildred Taylor does an excellent job of developing plot. Mildred Taylor builds upon our emotions..." and that the author "uses conflict between characters to develop them more fully." Stacy sums up the novel in this manner, "Conflict, character, and theme are the primary characteristics of Roll of Thunder, Hear My Cry. These things are the clearest parts of the novel."

The aesthetic group had a very limited number of what might be considered an analysis of literary elements. For example, Heather referred to characterization in this manner, "It was very easy to tell that the narrator is black. I found the way Taylor reveals information about characters interesting. She doesn't just come out and tell you about them, but reveals characteristics when it is necessary." And Erik wrote, "The thunderstorm was effective for building up suspense and creating a powerful action around the last scene." The efferent group had a very limited number of what might be considered involvement in the story experience. For example, Sharon wrote, "Recently on a mission trip to Utah, I met and stayed one night with a woman who was probably very similar to Cassie's mother. Their 'maverick' attitude is an inspiration for everyone now; although in their own time period it was frowned upon." And again she writes, "In general when I view conflicts, I look at how the people react which shows how that person feels and believes and what their strengths and weaknesses are." Gwenean wrote, "Having heard my parents and grandparents both reveal conflicts during their childhoods, I did not feel that the time period, setting, and conflicts got in the way of what the writer was trying to say." Such comments from the efferent group, however, appear to remain detached from the story and to be used to express support for a given literary position.

The aesthetic/efferent probes for journal entries were designed to have the students experience the story as influenced by the author's use of literary elements. Responses strongly suggested that the students had personal involvement in the story and that they were able to express those feelings in concert with the manner in which the author created the story. Stacey, for example, wrote, "I felt sorry for Little Man at seeing the chart....The author made me feel this most through Cassie's and Little Man's indignation. They didn't know quite why they were upset, but they caught the snub and fought to show they were worth better." Later she wrote, "I really liked this book and was glad to have the chance to read it in this class. It helped me to evaluate my own feelings about prejudice and in staying true to my beliefs." Kylene, a Black student,

wrote, "I was disgusted with the chart in the front of the textbooks. One can easily understand Cassie's reaction of refusing to accept the book because she is described as being high strung. Little Man, however, is generally a good kid so it is clearly evident how strongly the chart affects his behavior. I was greatly offended by the chart because here these children are trying to get an education and the state is giving them secondhand books that are not updated and are in poor condition." Later she wrote about the book, "The historical details only help to enhance the author's theme of 'survival.' History shows how blacks and their ancestors have endured and progressed since they were brought to this country. Without this historical foundation the reader cannot fully understand what the struggle or the conflict is. The history in this novel is not didactic but rather necessary to support the theme."

Holly reflected the transaction which took place between herself and the novel when she wrote, "The author's development of characters probably has a lot to do with my reaction because I probably reacted to how they (the characters) reacted. They were very angry and emotional and I sympathize with that. Yes, my reaction reflects my values and beliefs." In summation of the story, she wrote, "I thought that this book was wonderful. The way that it was told, made us feel as though we were right there in the story. We felt the rain, the heat, the cold, the pain, the sadness, the anger, and all of the emotion. Since we felt all this, we also learned the lessons right along with the other characters. We went through the struggles and felt the tension." Wendy wrote, "I feel that the author of Roll of Thunder did a superb job of capturing & maintaining the audience's attention by his creative use of characterization....While I was reading this book, I associated with Cassie & felt how she and her family must have felt during this difficult time....It also gave me the opportunity to examine my own attitude toward race."

Robin's comments suggest that she lived through the characters the author created. She wrote, "The incident with the school bus running the kids off the road probably instilled a bit of suspicion and hatred in me toward the white people of the community. It is most interesting, and very disturbing, to witness this experience through the eyes, and inside the mind of an innocent young black child." Later she wrote, "After getting to know these characters and seeing how they are walked on or totally disregarded as less than human, I feel the same indignation and disbelief that they (the children) do." A similar thought is reflected in Michelle's comment, "Like the characters, I was angered at the chart in the book."

For those limited comments in which students appear to give the literary

elements first consideration, the analysis is always followed by expressions of involvement in the story experience.. Sue wrote, "Roll of Thunder, Hear My Cry not only teaches details about a historical period and social inequity, but it also contained well-developed characters, conflict, and theme. Mildred Taylor implements characterizations, realistic setting, well-developed plot, and valuable theme [to] her novel. I felt like I really knew and understood the thoughts and feelings of the characters." Shannon wrote, "The theme of Roll of Thunder, Hear My Cry, is racism. Through the plot and characters of the novel, I learned a great deal about how racism can affect both the victim as well as the racist. This primary theme has given me the opportunity to examine my own feelings before I begin teaching." And Michelle wrote, "The conflicts are closely related to character development. It is through conflict that characters develop....These conflicts have not influenced what I would be willing to do about the Wallaces except to confirm values that I already hold."

Student Response Summary

In analyzing the responses from the aesthetic group, one comes away with a clear impression that the students had strong emotions and feelings related to the various literary selections. They feel anger and compassion for many of the characters; they appear almost outraged by the treatment given the characters in some of the stories; they feel happy for the characters who find comfort in their differences from others in their culture. In general, the aesthetic group's oral and written responses reflect an involvement with the stories.

In analyzing the responses from the efferent group, one comes away with a clear impression of students who are detached from the story content and are involved in story analysis. Their approach is one of looking at the text as an object to be studied. Any personal aspects of their responses appears to be directly linked to story analysis and to provide a personal support statement to validate the analysis of literary elements.

In analyzing the responses from the aesthetic/efferent group, one comes away with a clear impression of students who have been involved in the story experience yet are aware of what the author has done to produce their feelings, associations, and thoughts.

Effect of Instructional Approach on Story Rating

A repeated measures analysis of variance (ANOVA) revealed a significant interaction effect between teaching approach and text, $F(6, 119) = 2.23$, $p<.05$ on the students' rating of the stories. Figure 1 diagrams the interaction effect of text and teaching approach on story rating. As illustrated, the students in the aesthetic group rated Roll of Thunder, Hear My Cry more highly than did the students in the efferent group while the efferent group rated each of the remaining three selections more highly than did the aesthetic group. Students in the aesthetic/efferent group rated Roll of Thunder, Hear My Cry similarly to the manner in which the aesthetic group did. However, the students in the aesthetic/efferent group rated three of the four selections higher than either the aesthetic or efferent groups did. Students were asked to indicate why they rated each selection as they did. Explanation for the interaction effect may be found in examining the responses of the students to the particular works. An analysis of their ratings and explanations was therefore made.

Insert Figure 1 about here

The aesthetic group reflected personal involvement with the story experience of Roll of Thunder, Hear My Cry. Louisa "loved" the story. "It was thrilling and eye-opening;" Lisa identified with Cassie as narrator; Tamara was caught up in the story "from the first page;" and Heather was drawn into the book. The efferent group, on the other hand, reflected detachment from the story experience. Diana wrote, "Cassie's character is weak especially as a narrator." Elaine felt the book was "a little mellow dramatic in the plot. Some characters lack spark or depth." Jaime wrote, "This novel is excellent simply on a literary level. It is interesting and well written. Taylor uses literary devices constantly, so the book would be good to illustrate those things." Kathleen felt the book was very weak in comparison to other North American literature. Several students in the efferent group, however, felt that the book is the type of book to which adolescents could relate. The aesthetic/efferent group reflected both personal involvement and a recognition of the author's techniques. Stacey wrote, "I think it was a marvellous book. It made my laugh, cry and question. There were some questions which

were never answered, but I could really identify with the characters." Wendy felt, "This was a touching story which really allowed me to feel for those being discriminated." Robin recognized that "The book presents a wide range of emotions, conflicts and the reader can't help but consider the issues in a new light." Shannon thought the book suspenseful and that it evoked many emotions. Sue felt the characterization and reality were outstanding. Leslie wrote, "This book gives another perspective on prejudice, that of a nine year old girl. The author creates believable characters who learn the world is an ambiguous place, where right isn't always right and wrong isn't always wrong." And Michelle thought "It was a very moving book that accurately and sensitively portrayed the Black struggle."

Similar types of responses were made in regard to the three short stories. Typical aesthetic group responses to these stories included "I really liked this story because its so sad and sweet"; "I enjoyed this story just for myself..."; "It made you feel good about yourself and the world"; "Cute, interesting, fun story!"; "I think maybe it was too violent for me"; "This is an excellent story...a heart-warming story that many high school students could relate to"; and "This story left me with a good feeling. I just liked it."

Typical efferent group responses to the three short stories included "Shows the innocence of children vs. corruption of parents"; "nice slant on black perspective"; "The story itself is excellent, with the surprise ending much like O'Henry and others"; "It is also well-written: its vagueness opens many doors for the reader"; "It is especially helpful for 'minorities' in the minority"; "The story is good--style inviting to young adults BUT it's a bit DATED"; and "This selection is good to show prejudice but the author's intent is still a little confusing to me."

Typical aesthetic/efferent group responses to the three short stories included "This story drew me in and made me so mad. I liked the twist ending and I felt so badly for Tommy to not know any other way to think"; "This story was poignant, yet terribly shocking and disturbing. A teacher should consider everything before teaching this one"; "Extremely effective story--very heart-wrenching--closely examines hatred and prejudice"; "Suspenseful, surprise ending. The eye opening subject makes it almost too close to the 'fine line'"; "I liked this story because its main message was to be yourself and don't worry about what the crowd thinks"; and "Very disturbing ending! Good example of pressure."

Limited responses in the aesthetic group to the three short stories appeared

related to literary elements, indicated by such additional responses as "I didn't like the way the story was set up" yet this is the student who added "I think maybe it was too violent for me"; "I thought this was good, but I found it was a little predictable"; and "The last scene with its focus on T. S. didn't seem to fit with the major focus on the Logan family & was distracting." Limited responses in the efferent group to the three short stories appeared related to the story experience, indicated by such additional responses as "I really enjoyed this story-but I'm a hunter" yet this was followed by "Tommy's innocence developed--then shattered"; and "This one was GREAT! I could identify with it because I don't like the party scene either" yet this was followed by "The language and views of the group from the boy were hilarious and made a point at the same time." Limited responses in the aesthetic/efferent group to the three short stories appeared related either to the story experience or to literary elements, indicated by such additional responses as "I liked this story because, again, it shows the problems black people face on a daily basis"; "I found this work thought provoking"; and "Good ending! Shows how prejudices and attitudes are passed on from one generation to another!"

Other than Roll of Thunder, Hear My Cry, the aesthetic teaching approach class rated the stories lower than either the efferent or the aesthetic/efferent teaching approach classes. Comments for "The Mountain" such as "The story did not relate well to me. I did not enjoy it nor did it stimulate thinking" and "It was kind of boring. It seems more like Hamer was trying to prove a point than to entertain an audience" and comments for "The Death of Tommy Grimes" such as "I think maybe it was too violent for me" "Shocking but I would wait until I had some teaching experience before I'd feel comfortable teaching this" suggest that students interacted with the selections based on personal feelings for the works.

On the other hand, the efferent teaching approach class rated three of the selections higher than did the aesthetic teaching approach class. In contrast to the aesthetic groups comments for "The Mountain" and for "The Death of Tommy Grimes," this group appeared to rate the stories on their literary value: theme ("Shows the innocence of children vs. corruption of parents"); voice ("I liked the story from the boys' perspective"); description ("This story is valuable both for educators & students to show the contrasts between schools & the struggles that minority & poor families face"); point of view ("This is an interesting as well as useful piece of literature because it focuses on growing up and realizing others' points of view"); surprise endings ("The story itself is excellent, with the surprise ending much like O'Henry and

others"); and author's intent ("It is also extremely well-written: its vagueness opens many doors for the reader").

The aesthetic/efferent teaching approach class appeared to interact with the text on the basis of both personal involvement and literary elements, reflected by such comments as "This story drew me in and made me so mad. I liked the twist ending and I felt so badly for Tommy to not know any other way to think," "I didn't like this one as much as the others, but I think it had a powerful message about pride and looking at the whole person not color," and "I would really have to think about it a lot before I used it in a class. There would have to be some background given on the time the story took place."

It would appear that students for whom the aesthetic approach is modeled generally rate literary selections on the basis of personal involvement with the selections and therefore for more personal reactions while students for whom the efferent approach is modeled generally rate literary selections on the basis of the literary elements in the selections. Although students for whom the aesthetic/efferent group commented both on story involvement and on literary elements, greater emphasis appeared to be given on story involvement with literary elements growing from that involvement.

Limitations, Summary and Implications

One limitation of this study may be the small sample size. However, each class consisted of seniors who take the course before student teaching, who follow the same syllabus and who have the same instructor. A second limitation may be that the study reflects what may be expected to occur; that is, if one is modeled by X, he/she will do X; if one is modeled by Y, he/she will do Y; if one is modeled by XY, he/she will do XY. Each class, however, did receive intensive instruction not only on Rosenblatt's concept of aesthetic stance but also on Rosenblatt's efferent stance throughout one semester. A third limitation of this study may be its generalizability. Rather than "generalizability," however, one might best use the concept of "fittingness" as can be found in the work of Guba and Lincoln (1981, 1982). This study examined the effect of various teaching approaches on students' literary experiences. In the sense of "fittingness" then, the description in this study is meant as a means by which the extent to which findings from this study reporting the effect of teaching approaches on students' literary experiences may be applicable to other situations in which a given teaching

approach might effect a student's literary experience.

Given these limitations, this study suggests that various teaching approaches effect students' literary experiences. Rosenblatt (1968) believes the literary experience resides "in the synthesis of what the reader already knows and feels and desires with what the literary text offers--the patterned sensations, emotions, and ideas through which the author has sought to communicate his sense of life" (pp. 272-273). The significance of this study lies in the findings that the aesthetic teaching approach seems to encourage students to emphasize the people in the selections, their problems, sometimes their solutions, and always to relate the selection to the student's own world. The efferent teaching approach seems to encourage students to see literature, in the words of J. N. Hook (1969), as "a whited sepulchre, full of dead men's bones" (p. 187) or to see a piece of literature as "only a cadaver, and we hastily scrape away the flesh to uncover the skeleton beneath so that we can attach a label to every bone" (p. 187). Yet if students are to have a full literary experience such as that defined by Rosenblatt, it appears that an aesthetic/efferent teaching approach may best provide that experience. The students in this group appeared to be heavily involved in the story experience, but used that involvement as a basis for understanding the author's use of literary elements.

If teachers and schools will have to respond to the notion of the literary experience as more than acquiring information (Probst, 1991) yet our present teaching is a conflict between emphasis on specific knowledge of content and the humanistic goals of literature teaching (Applebee, 1974), this study emphasizes the need for including both an aesthetic and an efferent focus in the teaching of literature. The aesthetic teaching approach appears mainly to allow one to become emotionally involved in the story experience, to feel with the characters, and associate with the characters, and to develop oneself personally through the story, while the efferent teaching approach appears mainly to allow one to become detached from the story experience, from the text content. Perhaps it is through a combination of approaches that best allows the student to experience both the literature and the literary techniques which make that experience possible. English is a humanity, and as J. N. Hook (1969) points out, "in etymology and in reality the words *humanities, humanity, human*, and *humane* are closely related" (p. 192). Through literature as a humanity, one can come not only to appreciate an author's writing ability but also to develop one's humanity, to understand what it is to be human and to become more humane in one's outlook. It appears that the aesthetic/efferent teaching approach in literature may allow such goals to be reached.

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Appendix

Aesthetic Probes for Roll of Thunder, Hear My Cry

After reading Chapter I

Write anything you want about the chapter you just read.

What was your reaction to the chart in the front of Cassie's book?

Have you or anyone you know ever experienced anything which reminds you of something in this chapter? If so, what was it?

After reading Chapters 2-4

Write anything you want about the chapters you just read.

What was the most powerful emotion you felt as you read these chapters? What in the chapter caused this reaction?

What do you feel may happen in the succeeding chapters?

After reading Chapters 5-7

Write anything you want about the chapters you just read.

Which character in the story do you feel has personality traits most similar to your own? Explain.

Pretend you are living in this community. Examine yourself carefully and tell what you would have been willing to do about the situation with the Wallaces.

After reading Chapters 8-12

Write anything you want about the book you just read.

Imagine you are any of the characters in this book at a particular point in the book. Write a poem, a journal entry, a letter, or any other form of written expression to give voice to what your feelings are.

Efferent Probes for Roll of Thunder, Hear My Cry

After reading Chapter 1

How does the author develop the characters of 1) Cassie and 2) Little Man through dialogue, thoughts, actions, and descriptions?

Do you feel the actions of the characters in the first chapter express values and beliefs that are realistic for this time period? Why or why not?

After reading Chapters 2-4

Evaluate the development of the plot in these three chapters, considering the issues of coincidence of events and sentimentality. Be certain to support your opinion.

Examine the authenticity of the language of the characters. Does it reflect the culture and the time period? Does it detract from the reading of the text? Explain your view.

After reading Chapters 5-7

Consider the author's use of person-against-person conflicts and inner person-against-self conflicts in this chapter. How are the conflicts related to character development?

The settings in historical fiction must be authentic in every detail in relation to the time period. Analyze the author's description of the environment and of activities in terms of the degree to which they paint a realistic portrait of the Depression era.

After reading Chapters 8-12

In A Critical Handbook of Children's Literature, Luken states, "*Didacticism* or instruction is the function of textbooks...[Some] narratives are so filled with teaching details about a historical period, a geographical area, a social inequity, or a physical disability that conflict, character, and theme are lost in 'what the reader ought to know'." Critique Roll of Thunder in light of this statement.

Aesthetic/Efferent Probes for Roll of Thunder, Hear My Cry

After reading Chapter I

Write anything you want about the chapter you just read.

What was your reaction to the chart in the front of Cassie's book? How might the author's development of the characters through dialogue, thoughts, actions, and descriptions have affected your reaction?

Does your reaction reflect anything of your values and beliefs? If so, what? Do you feel the actions of the characters in the first chapter express values and beliefs that are realistic for this time period? Why or why not?

After reading Chapters 2-4

What was the most powerful emotion you felt as you read these chapters? What has the author done to create this emotion in you?

What do you feel may happen in the succeeding chapters? Does the development of the plot in these three chapters help you in this regard? Why or why not?

After reading Chapters 5-7

Pretend you are living in this community. Examine yourself carefully and tell what you would have been willing to do about the situation with the Wallaces.

Consider the author's use of person-against-person conflicts and inner person-against-self conflicts in this chapter. How are the conflicts related to character development? Have these conflicts influenced what you would have been willing to do about the situation with the Wallaces? If so, how?

After reading Chapters 8-12

Imagine you are any of the characters in this book at a particular point in the book. Write a poem, a journal entry, a letter, or any other form of written expression to give voice to what your feelings are. How has the author's writing in this story influenced your feelings and your response?

In A Critical Handbook of Children's Literature, Luken states, "*Didacticism* or instruction is the function of textbooks...[Some] narratives are so filled with teaching details about a historical period, a geographical area, a social inequity, or a physical disability that conflict, character, and theme are lost in 'what the reader ought to know'." Critique Roll of Thunder in light of this statement,

commenting both on your thoughts, feelings, and associations with the book and the author's use of characterization, setting, plot, and theme.

Figure Caption

Figure 1. Interaction effect of teaching approach and text on students' ratings of literary works. (1 - "The Mountain." 2 - "The Death of Tommy Grimes," 3 - "Two's Enough of a Crowd," and 4 - Roll of Thunder, Hear My Cry)

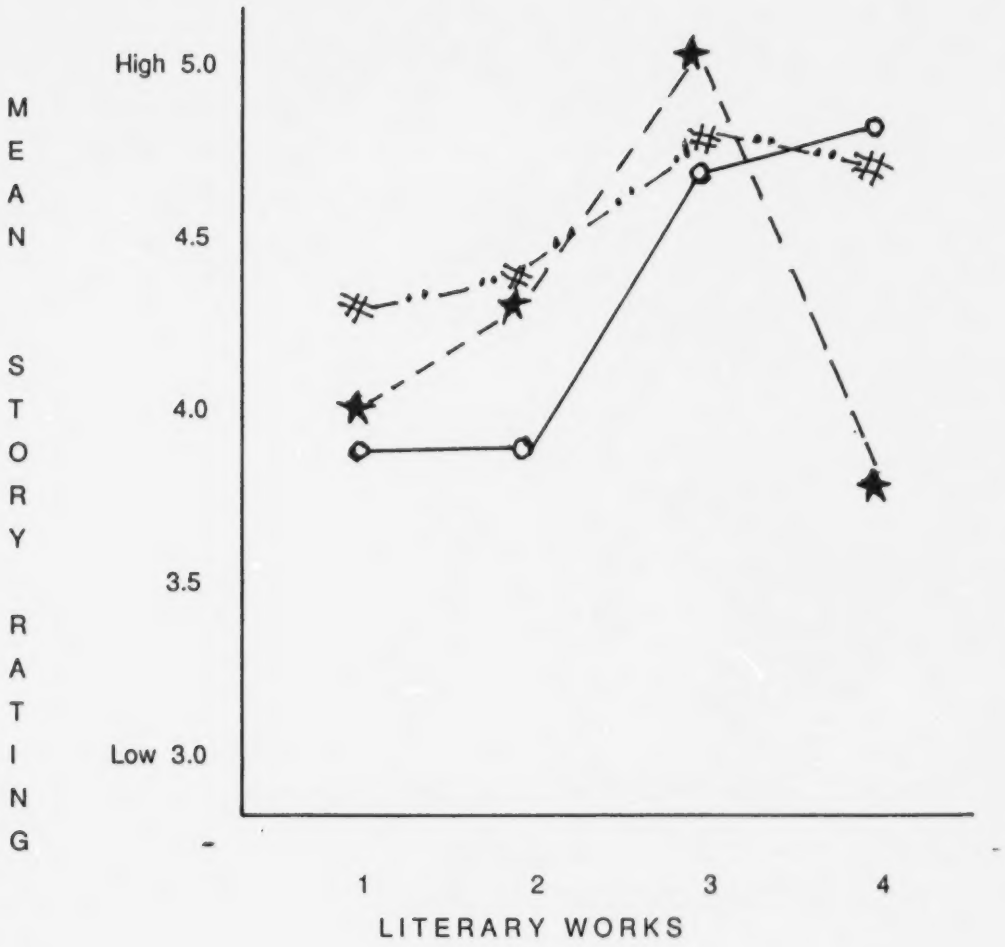
Diverse Teaching Approaches

Teaching Approach

o_____o Aesthetic

------.....Efferent

#_.._.._..#.....Aesthetic/ Efferent



TEXT	MEANS		
1	o = 3.857143	* = 4.0	# = 4.307693
2	o = 3.857143	* = 4.3	# = 4.384615
3	o = 4.714286	* = 5.0	# = 4.846154
4	o = 4.857143	* = 3.7	# = 4.692308